



DISTRICT OF COLUMBIA
PUBLIC SCHOOLS

Office of the Chief Academic Officer

Summer 2010

Music

Summer Learning Packet

Grades 9-12

MUSIC EDUCATION

Suggested activities for students

Grades 9-12

Introduction

These take home activities are designed to support your learning of the standards. Included are standards-based activities and a few specific resources. Use your imagination and add your perspective with these musical activities. You may see connections to other things that interest you. Explore these connections using your neighborhood library or online sites. Enjoy your exploration and adventure!

How to use this packet

There are three sections to the music packet:

- “Practicing without vocalizing or using an instrument” is something that any grade level student can use. It’s meant to give you a way of practicing even if you don’t have an instrument or if your voice is hurting.
- “Writing about music” is something you can do to keep your listening and writing skills in shape over the summer. There are many free concerts available, so take advantage of them when you can.
- There are eight articles about some great musicians that you can read about or read with a family member or caretaker. The questions that follow will help make sure you understand what you have read.

Mental Rehearsal

“Mental rehearsal” involves imagined, mental practice of performing a task as opposed to actual practice. Although rehearsing music without any sound might appear a bit strange, there are two great reasons for rehearsing mentally:

- "Practice makes perfect." Practice can cause improvement, but "perfect practice" can lead to better results than practicing mistakes. Because mental practice is perfect practice, it is also a confidence-booster. Experiencing success increases confidence, even if that experience is imagined.
- We experience stress when we perceive threats or opportunities that we fear we cannot handle effectively, and mental rehearsal helps us cope with stress. We can reduce our stress by visualizing ourselves successfully dealing with our challenges. Also, relaxation is often a part of mental rehearsal exercises, and relaxation helps reduce stress.

The following activity combines both of these ideas – preparation and relaxation.

A Mental Rehearsal Procedure¹

1. Find a time and place where you won't be interrupted.
2. Recline or lie down, and close your eyes.
3. Relax, concentrate, and focus. Take deep breaths and exhale slowly. As you exhale, imagine that stress is leaving your body. Start at your feet ... feel all the stress leave your feet ... then your legs ... then your chest ... all the way to the top of your head ... feel all the stress leave your body. Free your mind of distractions and allow your mind to focus on the relaxation process.
4. Once relaxed, focus on the specific piece of music.
5. Mentally tell yourself that you are confident and that you have the ability to perform this piece successfully. Repeatedly tell yourself, with confidence, that you will be successful.
6. Imagine what you will see just before you begin. Visualize yourself as an active participant, not as a passive observer. For example, to mentally rehearse performing a solo, imagine that you are standing on the stage rather than watching yourself from the audience.
7. While remaining relaxed and focused, mentally rehearse a successful performance of this piece. Imagine going through the process and seeing successful results.
8. Repeat step 7 several times.
9. Finally, open your eyes and smile. You have successfully performed in your mind, which is great preparation for actual performance. You should now be confident that you will perform successfully in the real situation. Remember to praise yourself for being successful. Self-reinforcement is another key to self-motivation.

¹ Based on Manz, C. C., & Neck, C. P. (1999). *Mastering self-leadership: Empowering yourself for personal excellence*, (2nd ed.), pp. 70-71. Upper Saddle River, NJ: Prentice Hall.

Writing about music

There are many opportunities to hear music during the summer in Washington, D.C. and much of it is free. Did you know some of the top musicians in the world are here in our city? The premier military bands, orchestras, and choirs are filled with phenomenal musicians that perform every week during the summer. You can find their schedules here:

Air Force: <http://www.usafband.af.mil/events/index.asp>

Army: <http://www.usarmyband.com/event-calendar.html>

Marines: <http://www.marineband.usmc.mil/>

Navy: <http://www.navyband.navy.mil/>

The John F. Kennedy Center for the Performing Arts gives free performances every day starting at 6:00 pm on their Millennium Stage: <http://www.kennedy-center.org/programs/millennium/>

The National Parks Service has a listing of concerts that are taking place throughout the Capital Region, including Wolf Trap Farm Park, Carter Barron Amphitheatre, Fort Hunt, and Fort DuPont (most concerts are free): <http://www.nps.gov/ncro/publicaffairs/summerinthecity.htm>

When you attend a concert, take a journal to keep some notes about what you are hearing.

- What do you notice about the music?
- Include the following elements of music (rhythm, harmony, melody, form, texture, timbre, and expression).
- Listen for and comment on specific technical aspects - phrasing, articulation, tone, dynamics, and intonation.
- In your opinion, did the performance of the piece express what the composer intended?

After you have attended a concert, write a reflection or critique – something you might see in a newspaper or a blog. Use your notes to remind yourself of what happened during the concert. You can also use some of the following questions as a starting point. Write neatly and use your best writing skills (as you would with any writing assignment). You should include an introduction and a conclusion.

- How did you feel before the concert?
- Which pieces performed by other ensembles did you especially enjoy or did you think were performed well? Why?
- Which composition did you personally think was the best? Why?
- How did you feel during the performance/rehearsal?
- Do you feel that the ensemble was prepared for the performance? Is there anything you would do differently?
- Did you notice any comments from family members or other audience members?
- From what piece did you learn the most? Why and how?
- What pieces demanded the most from you as a listener? Were the songs difficult to listen to? Why was that so?



ELLA FITZGERALD

Adapted Text Courtesy of VH1

Following the death of her father, Fitzgerald was taken to New York City by her mother. At school she sang with a glee club and showed early promise, but preferred dancing to singing. Even so, chronic shyness militated against her chances of succeeding as an entertainer. Nevertheless, she entered a talent contest as a dancer, but owing to last-minute nerves, she was unable to dance and was therefore forced to sing. Her unexpected success prompted her to enter other talent contests, and she began to win frequently enough to persevere with her singing. Eventually, she reached the top end of the talent show circuit, singing at the Harlem Opera House where she was heard by several influential people.

An appearance at Harlem's Apollo Theatre, where she won, was the most important stepping-stone in her career. She was heard by Charles Linton, who sang with the Chick Webb band at the Savoy Ballroom. Webb took her on, at first paying her out of his own pocket, and for the fringe audience she quickly became the band's main attraction. She recorded extensively with Webb, including the hits "Sing Me A Swing Song," "The Dipsy Doodle," and "A-Tisket, A-Tasket." After Webb's death in 1939 she became the nominal leader of the band, a position she retained until 1942. Fitzgerald then began her solo career, recording numerous popular songs, sometimes teaming up with other artists, and in the late 40s signing with Norman Granz. It was Granz's masterly and astute control of her career that helped to establish her as one of America's leading jazz singers.

Fitzgerald had a wide vocal range, but her voice retained a youthful, light vibrancy throughout the greater part of her career, bringing a fresh and appealing quality to most of her material, especially "scat" singing. However, it proved less suited to the blues, a genre that, for the most part, she wisely avoided. Her recordings with Louis Armstrong reveal the marked difference between Fitzgerald's approach and that of a singer for whom the material is secondary to his or her own improvisational skills. For all the enviably high quality of her jazz work, it is as a singer of superior popular songs that Fitzgerald remains most important and influential. Her respect for her material, beautifully displayed in the "songbook" series, helped her to establish and retain her place as the finest vocalist in her chosen area of music. Due largely to deteriorating health, by the mid-80s Fitzgerald's career was at a virtual standstill, although a 1990 appearance in the UK was well received by an ecstatic audience. In April 1994 it was reported that both her legs had been amputated because of complications caused by diabetes. She lived a reclusive existence at her Beverly Hills home until her death in 1996.

Fitzgerald's most obvious counterpart among male singers was Frank Sinatra and, with both singers now dead, questions inevitably arise about the fate of the great popular songs of the 30s and 40s. While there are still numerous excellent interpreters in the 90s, and many whose work has been strongly influenced by Fitzgerald, the social and artistic conditions that helped to create America's First Lady of Song no longer exist, and it seems highly unlikely, therefore, that we shall ever see or hear someone like her again.

Questions about the article:

1. Which one of these song titles was not a hit for Ella Fitzgerald:

- A. Sing Me A Swing Song
- B. A-Tisket, A-Tasket
- C. The Dipsy Doodle
- D. My Funny Valentine

2. According to this article, Ms. Fitzgerald brought a fresh quality to most of her material because:

- A. her voice retained a youthful, light vibrancy throughout most of her career.
- B. she was one of America's leading jazz singers.
- C. she was well received by an ecstatic audience.
- D. her songs were well suited for her voice.

3. The boxes show some things that happened in the story.

	Worked with the Chick Webb band	Signed with Norman Grantz
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1

2

3

Which one of these items belongs in Box 1?

- A. Recorded the songbook series
- B. Sang at the Harlem Opera House
- C. Appeared in the UK
- D. Lived a reclusive existence

4. Which of these does the author assume the reader already knows?

- A. What "scat singing" is.
- B. Ms. Fitzgerald's hits with Chick Webb.
- C. Where the Apollo Theatre is located.
- D. Who controlled Ms. Fitzgerald's career.

5. How is the story told?

- A. In the sequence that the events occurred
- B. With flashbacks
- C. With foreshadowing
- D. With the most important event first, and then going back to the beginning

6. The selection is most like:

- A. a first-person narrative
- B. a biography
- C. historical fiction
- D. a folk tale

7. The word ecstatic in this selection means:

- A. a regular tour
- B. the complete path of an electric current
- C. very happy or thrilled
- D. an exercise regimen

8. What is the best strategy to answer question 7:

- A. Find the word in the selection and use the other words around it to figure out its meaning
- B. Think about all the things you know about audiences.
- C. Read all of the selection again carefully, stopping to figure out the meaning of each unfamiliar word.
- D. Skim the selection quickly, looking for other words that are spelled like the word.

9. Which statement is an opinion about Ella Fitzgerald?

- A. She is a singer of superior popular songs.
- B. Charles Linton heard her sing.
- C. She became the leader of Chick Webb's band.
- D. She lived in Beverly Hills.

QUEEN LATIFAH



Adapted Text Courtesy of VH1

Dana Elaine Owens was born on March 18, 1970, in East Orange, New Jersey, USA. Rap's first lady, Queen Latifah, broke through in the late 80s with a style that picked selectively from jazz and soul traditions. The former Burger King employee maintained her early commitment to answer the misogynist armory of her male counterparts, and at the same time impart musical good times to all genders. After working as the human beatbox alongside female rapping crew Ladies Fresh, she was just 18 years old when she released her debut single, "Wrath Of My Madness," in 1988. A year later, her debut long-player enjoyed fevered reviews. An old, wise head was evident on the top of her young shoulders. Production expertise from Daddy-O, KRS-One, DJ Mark The 45 King and members of De La Soul doubtlessly helped as well. By the time of her third album, she had moved from Tommy Boy Records to a new home, Motown Records, and revealed a shift from the soul and ragga tones of *Nature Of A Sista* to sophisticated, sassy hip-hop.

Queen Latifah subsequently embarked on a career as an actor, notably in the hit streetwise black comedy, *Living Single*, where she played magazine boss Khadijah James. Other movie credits included *Juice*, *Jungle Fever* and *House Party 2*. As if that were not enough, she set up her own Flavor Unit record label and management company in 1993, as an outlet for new rap acts as well as her own recordings. The first release on it, "Roll Wit Tha Flava", featured an all-star cast including Naughty By Nature's Treach, Fu-Schnickens' Chip-Fu, Black Sheep's Dres and D-Nice. She also guested on the Shabba Ranks single, "Watcha Gonna Do." Previous collaborations had included those with De La Soul ("Mama Gave Birth To The Soul Children," in that band's infancy) and Monie Love (the agenda-setting "Ladies First").

Queen Latifah represents an intelligent cross-section of hip-hop influences. Though she is a forthright advocate of her race's struggle, she is also the daughter of and brother to policemen. *Black Reign* in fact, is dedicated to the death of that same brother: "I see both sides. I've seen the abuse and I've been the victim of police who abuse their authority. On the other side you've got cops getting shot all the time, you got people who don't respect them at all." While a little too strident to live up to the Arabic meaning of her name (Latifah equates to delicate and sensitive), Queen Latifah remains one of the most positive role models for young black women (and men) in hip-hop culture: "Aspire to be a doctor or a lawyer, but not a gangster." One of the singles lifted from *Black Reign* advocated "UNITY." Following a lengthy hiatus owing to acting commitments, Latifah returned to recording with 1998's *Order In The Court*.

Questions about the article:

1. Which of these does the author assume the reader already knows?
 - A. what a human beatbox is
 - B. the name of Latifah's character on Living Single
 - C. the name of her record company
 - D. the meaning of Latifah
2. How is the story told?
 - A. In the sequence that the events occurred
 - B. With flashbacks
 - C. With foreshadowing
 - D. With the most important event first, and then going back to the beginning
3. All of the following are facts about Queen Latifah except:
 - A. She had a job at Burger King.
 - B. She has collaborated with De La Soul.
 - C. Order In The Court is the title of her 1998 recording.
 - D. She started her management company in 1990.
4. The word strident in this selection means:
 - A. Delicate
 - B. Harsh
 - C. Indifferent
 - D. Joyful
5. What is the best way to answer question number 4:
 - A. Find the word in the article and use the other words around it to figure out its meaning
 - B. Think about all the things you know about strides.
 - C. Read all of the selection again carefully, stopping to figure out the meaning of each unfamiliar word.
 - D. Skim the selection quickly, looking for other words that are spelled like the word.
7. Which one of the following statements is the opinion of the author:
 - A. Latifah represents an intelligent cross-section of hip-hop influences.
 - B. Black Reign is dedicated to the death of Latifah's brother.
 - C. Latifah's first single was called "Wrath Of My Madness."
 - D. Latifah was in a movie named Juice.
8. The selection is most like:
 - A. a first-person narrative
 - B. a biography
 - C. historical fiction
 - D. a folk tale
9. On March 18th, 2010, Queen Latifah:
 - A. became ruler of a country.
 - B. turned forty years old.
 - C. released "Order In The Court."
 - D. was inducted into the Hall of Fame.

Wynton Marsalis Comes Out Swinging Downtown

by Jim Macnie



Adapted Text Courtesy of VH1

NEW YORK — Boom, boom, boom. Those painful sounds heard by jazz fans over the last several weeks have been Wynton Marsalis taking it on the chin from his critics. As Senior Creative Consultant for Ken Burns' much-ballyhooed PBS documentary "Jazz," the trumpeter is said to have foisted a skewed history upon the admittedly naive filmmaker. The prevailing notion is that the music's radicals (mostly modernists but some historical figures, too) have been shown the door — like a Birdland bouncer dispensing an unruly patron.

Go ahead and argue whether the 19-hour extravaganza shortchanged important voices, but believe that Marsalis the bandleader ain't against utilizing experimental elements of the music's last 30 years. February 1, 24 hours after the final "Jazz" episode, he played his first gig at New York's Knitting Factory — a mecca for the miscellaneous and bastion of avant-garde activity. When the music's reigning mainstreamer takes the stage at such a joint, context is king.

But doing what he always does was enough to demonstrate just how inclusive Marsalis' jazz viewpoint truly is. Following an intro during which club owner Michael Dorf refuted a local magazine's assertion that the Knit has a swingless policy, the trumpeter's septet ambled onto the stage playing Morse code blips and bleeps that would have sounded appropriate at an Art Ensemble of Chicago concert. Wes Anderson's alto sax pecked and droned, trombonist Wycliffe Gordon blew breathy and the leader flitted around his horn. It didn't last long: They were on their way to delivering a hard-driving take on "Cherokee," in which Wynton speedballed through chorus after chorus as if Clifford Brown were on his tail. At first it was like hearing atoms adhere to one another. But the band went from odd notions to sublime interaction in ten fascinating minutes, and never once did they formally state the tune's theme.

Similar gambits threaded the set. Tenor saxophonist Victor Goines proved as blustery as any of today's alleged renegades, but he delivered his curiously shaped sentiments over deep rhythms. During "Armagnac Dreams" he united with his front-line mates to stall a particularly droning motif. As the rhythm section — pianist Farid Barron, bassist Rodney Whitaker and drummer Herlin Riley — sustained a lilting effect, the horns wafted on a turquoise cloud in a captivating way that had little to do with what many tradsters would call orthodoxy.

The show reminded us that this seven-piece band is all about ardor and dynamics. Raucous and rowdy morphed to sweet and sultry. Quick moves — on Monk's "Hackensack" for instance — downshifted into ballad sections. Marsalis has imagination, so he bent rules both while milking Jelly Roll Morton's "Jungle Blues" for all sorts of speculative options and while routing his troops toward tension-filled traffic jams during "Black Codes From the Underground."

The unit's nonchalance impressed most. I often sit in front of bands that need practice, and to hear them proffer complex notions in a half-baked way is a chore. The Marsalis crew messed with their lines without once losing either poise or authority. And they frequently had a smile on their collective face. Wynton offered some post-"Jazz" historical nuggets ("Alan Greenspan is a jazz musician, too, you know"), and while playing a subtly riffing outro, the guys wryly helped their boss find some sheet music for a good three minutes. Shtick is something they know about.

Yup, that "swing, swing, swing" mantra of Marsalis the spokesperson gets a little dreary after a decade or so. But his version of swing encompasses so many of jazz's outré impulses it's impossible to mistake how embracing his approach actually is. Terrific musicianship and judicious sense of experimentation? I'll take that over one-dimensional radicalism any day.

Questions about the article:

1. What is the first paragraph mainly about?
 - A. A boxing match involving Mr. Marsalis.
 - B. The documentary "Jazz" by Ken Burns.
 - C. A bouncer at Birdland.
 - D. Marsalis' work on the film "Jazz."
2. According to this article, Wynton Marsalis is inclusive because:
 - A. He plays just swing music.
 - B. He plays Morse code.
 - C. His ensemble can perform many styles.
 - D. His ensemble played a hard-driving take on "Cherokee."
3. The fourth paragraph suggests that:
 - A. The band did not play in a traditional manner
 - B. The band played traditional music.
 - C. The band played orthodox music.
 - D. The band did not play well.
4. What does the information in the sixth paragraph imply?
 - A. The band needs practice.
 - B. The band plays with confidence.
 - C. The band lost authority while performing.
 - D. Listening to the band was a chore.
5. What would be another good title for this selection?
 - A. "Wynton Marsalis, The One-Dimensional Man"
 - B. "The Marsalis Septet Plays Traditional Music"
 - C. "The Marsalis Septet Encompasses Many Styles"
 - D. "'Jazz,' The Ballyhooed Documentary"
6. Which of these statements is the most likely reason for the author's comment that Mr. Marsalis' mantra is dreary?
 - A. The author interpreted it from a traditional standpoint.
 - B. Mr. Marsalis repeated it for 10 years.
 - C. The band could not follow his direction.
 - D. There was not enough musicianship evident on the bandstand.
7. The phrase "similar gambits" refers to:
 - A. The septet's version of "Cherokee"
 - B. Victor Goines' playing on "Armagnac Dreams"
 - C. New York's Knitting Factory
 - D. Thelonius Monk's "Hackensack"